THE DEPARTMENT OF MUSIC

presents

THE UNIVERSITY OF ALBERTA

Concert Choir

in a

CHORAL CONCERT

DAVID STOCKER, conductor

Saturday, March 20, 1971, at 8:30 p.m.

Convocation Hall, Arts Building, U. of A. campus

and

winter and spring tours throughout

eastern and southern Alberta

Program

I

BLESSING, GLORY AND WISDOM ..... G. G. WAGNER
(1698-1756)

"Blessing, glory, and wisdom and thanks, power and might be unto our God forevermore. Alleluia, amen!"

Although frequently attributed to J. S. Bach, this small motet was actually written by one of Bach's pupils.

AGNUS DEI ..... D. STOCKER

"Agnus dei qui tollis peccata mundi misereri nobis.
Agnus dei qui tollis peccata mundi misereri nobis.
Agnus dei qui tollis peccata mundi dona nobis pacem."

This injunction from the liturgy has been a favorite text for composers since the early days of the Christian church. The opening plea, "Lamb of God who taketh away the sins of the world, have mercy upon us," is repeated three times, symbolic of the Trinity. The final statement is a conclusion of respite, "grant us Thy peace." The tenor and soprano parts are exchanged in a faux bourdon style in the final section.

NOW THANK WE ALL OUR GOD ..... J. PACHELBEL
(1653-1706)

"Now thank we all our God who wondrous things hath done for all men living. Who from our mother's arms hath blessed us richly alway and still is ours today.
God make our hearts e'er joyful, send us lasting peace alway, yea, lasting peace to His people. And grant that His rich grace with us abideth. Lord redeem Thou us while here we do sojourn.
Now thank we all our God with heart and hands and voices, Who wondrous things hath done, in whom His world rejoices; Who from our mother's arms hath blessed us on our way, With countless gifts of love and still is ours today."

Johann Pachelbel has taken the polychoral technique of the masters of the preceding century and added to it a smoothness and elegance characteristic of his writing. This setting of a very popular chorale melody shows to good advantage the antiphonal character of the two choirs as the composition opens. When the chorale proper enters, the two choirs combine forces as the melody is worked out in characteristic Pachelbel fashion.

BENEDICTUS ..... E. PALADILHE
(1884-1926)

"Blessed is He who comes in the name of the Lord."

Paladilhe's melodies are characteristically graceful and refined and show an unconventionality of treatment which is both charming and piquant.

Linda Evans, soprano, Don Skinner, tenor

ALL BREATHING LIFE ..... J. S. BACH
(1685-1750)

"All breathing life, sing and praise ye the Lord, Halleluiah." (Ps. 150)

This fugue is the finale from the motet "Sing ye to the Lord" for double chorus. Probably written in 1745, the motet is one of Bach's most impressive and joyous choral works.

LORD, THOU HAST BEEN OUR DWELLING PLACE . S. LEKBERG

"Lord, Thou hast been our dwelling place in all generations. Before the mountains were brought forth or ever Thou hast formed the earth and the world, even from everlasting to everlasting Thou art God. Thou turnest man to destruction and sayest return; return, O children of men. For a thousand years in Thy sight are but as yesterday when it is past and as a watch in the night. Thou carriest them away as with a flood. They are as asleep. In the morning they are like grass which groweth up. In the morning it flourisheth and groweth up. In the evening it is cut down and withereth. So teach us to number our days that we may apply our hearts unto wisdom. Make us glad according to the days wherein Thou hast afflicted us and the years wherein we have seen evil. Let Thy work appear unto Thy servants, and Thy glory unto their children. And let the beauty of the Lord, our God, be upon us and establish Thou the work of our hands upon us. Yea, the work of our hands, establish Thou it." (Ps. 90)

The vividly expressive treatment of the text is highly impressive.

E'EN SO LORD JESUS, QUICKLY COME . . . . . P. MANZ (1925-)

"Peace be to you and grace from Him who freed us from our sins, who loved us all and shed His blood that we might saved be. Sing HOLY, HOLY to our Lord, the Lord Almighty God, who was and is and is to come—Sing HOLY, HOLY, Lord! Rejoice in heaven all ye that dwell therein, rejoice on earth, ye saints below, for Christ is coming soon! E'en so, Lord Jesus, quickly come and night shall be no more; they need no light nor lamp nor sun, for Christ will be their All!" (Revelation 22)

LAUD HIM! . . . . . E. PEPPING (1901-)

"Laud Him, laud ye His Holy name. O praise ye the name of the Lord. He maketh known His will to all nations, He alone provideth the needs of all His children. He maketh known His will to all lands. Thou, O Lord, art the King, we trust in Thee. As our fathers trusted in Thee, Lord, so do we also. Laud Him. Praise ye the name of the Lord. Praise the Lord!"

Pepping has devoted himself largely to the composition of church music and is considered the leading exponent of new German Protestant church music.

JESUS STILLS THE STORM . . . . . R. DOSIEN (1930-)

"And when evening was come, Jesus told His disciples to enter the boat and to pass over unto the other side of the sea, the sea of Galilee. Then there arose a great storm, a howling storm, and the waves beat into the boat 'til it was full, but Jesus slept in the rear of the boat.

Then the disciples, filled with a great fear, cried unto Him saying, 'Master, save us lest we perish.'

Then Jesus stood up and said, 'Peace, be still.' And all was calm on the sea of Galilee."

RIDE IN THE CHARIOT . . . . . NEGRO SPIRITUAL arr. W. SMITH

"I'm going to ride in the chariot in the morning Lord.

Are you ready my brother? O yes. Are you ready my sister? O yes.

I never shall forget that day when all my sins were taken away.

I'm going to ride in the chariot to see my Lord."

I wish I were as I have been,
Hunting the hart in forest green.
With bended bow and bloodhound free,
For that's the life is meet for me.

I hate to learn the ebb of time
From yon dull steeple's drowsy chime,
Or mark it as the sunbeams crawl
Inch after inch along the wall.

The lark was wont my matins ring,
The sable rook my vespers sing;
These towers although a king's they be,
Have not a hall of joy for me.

No more at dawning morn I rise,
And sun myself in Ellen's eyes,
Drive the fleet deer the forest through
And homeward wend with evening dew.

A blithesome welcome blithely meet,
And lay my trophies at her feet;
While fled the eve on wing of glee—
That life is lost to love and me."

Sir Walter Scott
from "Lady of the Lake"

Schubert wrote his many songs (over 600) so fluidly and rapidly that on several occasions when a manuscript was placed before him he failed to recognize his own composition.

LATVIAN BOAT SONG ..... W. KEMP

In the original text it would be suggested that the Kurzeme woman considered her daughter to be too fine a prospective housewife for such a wastrel. The suitor recalls his intended as the girl who daily does the family milling. He, on the contrary, has been accused of being a drunkard who ruins his horses by wildly galloping them until they foam at the mouth.

Walter Kemp is currently head of the department of music at Waterloo Lutheran University in Waterloo, Ontario.

Two Folk Songs

IF IT FITS YOUR FANCY ..... arr. STOCKER

"If it fits your fancy I'll string you a necklace made of stars; I'll gather all the wild song birds to sing, each song of theirs is ours. I'll write you a poem for the seas to whisper, teach the moon how to touch your face, gather sands to make you mountains, have silk worms to spin you lace. If it fits your fancy I'll buy you a rainbow for a ring. I'll take you to a hidden valley, a place where angels come to sing. I'll give you a love that will last forever, love as warm as a summer wine, give you dawn and a touch of evening, if you say that you are mine. If it fits your fancy I'll string you a necklace made of stars."

Although written in the contemporary idiom, the poetry of this "modern" folk song reflects the simple spirit and poignancy of mankind as effectively as the anonymous ballads of the past.

FOLLOW THE DRINKING GOURD ..... NEGRO FOLK TUNE

"Follow the drinking gourd. Gotta keep on a-traveling that muddy road to freedom, follow the drinking gourd.
When the sun comes up and the first quail calls, follow the drinking gourd,
for the old man is a-waiting for to carry you to freedom, follow the drinking gourd.

Now the river bank'll make a mighty good road, follow . . .
And the left foot, peg foot, traveling on, follow . . .
Now the river ends between two hills, follow . . .
There's another river on the other side, follow . . ."

In traveling the "Underground Railway" to the north and freedom, the runaway slaves of the last century moved mostly at night necessitating a close look to the stars and the Big Dipper (which they called the Drinking Gourd). The "peg-foot" of the second stanza refers to an old peg-leg sea captain who ran one of the stations along the route.

Larry Bieber, guitar, Don Deines, banjo

IT IS GOOD TO BE MERRY ..... J. BERGER

"It is good to be merry and wise, it is merry when men meet;
The more the merrier, the fewer the better fare.
Is any merry? Let him sing psalms.
The merry heart maketh a cheerful countenance.
It is good to be merry and wise.

A proverb

CHOIR PERSONNEL

SOPRANOS
Beth Atkinson
Sharon Baron
Linda Evans
Cheryl Georget
Pat Gilchrist
Mary McDevitt
Rene McDougall
Sister Yvonne McKinnon
Kathy Pavich
Shelley Wright

TENORS
Andre Boisvert
Jack Dowling
Doug Loree
Dale McIntosh
Don Skinner

ALTOS
Nancy Browne
Jeanne Caouette
Jennifer Geddes
Jean Loree
Karen McNaughton
Martha Novinger
Wendy Unverricht
Joan Willie

BASSES
Larry Bieber
Don Deines
Lenard Geres
Paul Mackey
Paul Maclure
Dale Schutz
John Shandro

EXECUTIVE

Conductor ..... David Stocker
Accompanist ..... Catherine Vickers
President ..... Dale McIntosh
Choir Manager ..... John Shandro
Secretary-Treasurer ..... Linda Evans
Social Conveners ..... Joan Willie, Larry Bieber
Attendance Secretary ..... Sharon Baron
Librarian ..... Sister Yvonne McKinnon
Wardrobe ..... Beth Atkinson

String accompaniment: Norbert Boehm, violin
Denis Letourneau, violin
Sylvia Mastalish, violoncello